

StMichael

MONSTERS OF THE MOVIES

DRACULA,
FRANKENSTEIN,
KING KONG,
GODZILLA AND
MANY MORE



MONSTERS ***OF THE MOVIES***



'I HAVE HERE A COLLECTION OF THE WORLD'S MOST ASTOUNDING HORRORS.'

George Zucco in *House of Frankenstein* (1945)

Tales of terror and fantasy have always had a strong hold over people's minds. From the Cyclops of ancient Greek mythology to Peter Benchley's finned juggernaut jaws, giants, demons and man-made monsters have lumbered across the pages of fiction or swum through the murky depths of our subconscious.

In the 1890s the infant medium of cinema was quick to seize on the potential for frightening audiences, and increasing box-office receipts. In 1896 - a year before Bram Stoker published 'Dracula' - the French showman and illusionist Georges Méliès produced **The Devil's Castle**. Parisian audiences at the tiny Théâtre Robert Houdin held their breath in terror as, before their very eyes, an evil-looking black bat flew into a castle room and transformed itself into the devil, played by Méliès himself. In time Méliès' crude but inventive early efforts gave way to more expensive productions. **King Kong**, which took RKO two years to make, cost \$625,000. The disastrous 1970s remake of **King Kong** topped the \$15,000,000 mark.

In the 1950s the producers of cheap science fiction and horror 'exploitation' movies had rather less time and money at their disposal. This did not prevent the resourceful Sam Katzman from giving us **The Giant Claw** in which a monster turkey from outer space makes short work of a cardboard model of the Empire State Building. In Phil Tucker's **Robot Monster** the all-powerful menace, from the outer galaxies consisted of bit-part actor George Barrows in a moth-eaten gorilla suit with a diver's helmet rammed unsteadily on his head. These low-budget epics contrast with the painstaking creation of the classic movie monsters of the 1930s and 40s when

Universal make-up wizard Jack Pierce transformed Boris Karloff into Frankenstein's monster and turned Len Chaney, Jr into the Wolf Man. The actors literally went through agonies in order to bring these roles to the screen, and in later years became almost completely identified with them, just as Bela Lugosi will always remain Count Dracula, and Fay Wray the vigorously screaming object of King Kong's affections.

Victor Mature and Genevieve Leland
tangle with a back-projected
lizard in *One Million BC* (1940)



DON'T STEP ON IT -IT MAY BE LON CHANEY!

In the 1920s a number of horror classics were made which have stood up well to the test of time. Today cinema audiences are used to being treated to the shock tactics of almost unlimited blood and gore, but in the silent era far more reliance was placed on atmosphere and spooky effects. F.W. Murnau's vampire tale *Nosferatu* has a power to chill which matches anything made by Universal in the 1940s or Hammer in the 1960s. Its vampire – the emaciated Max Schreck – still makes the flesh creep as he emerges from the shadows. But the biggest horror star of the time was Lon Chaney, the Man of a Thousand Faces and the genius behind the remarkable make-up of the Phantom of the Opera and the Hunchback of Notre Dame. The lengths to which Chaney drove himself to create his monsters have become legendary. For the part of Quasimodo in *The Hunchback of Notre Dame*, he donned a 14-kilogram (30-lb) breastplate and, harnessed to this, a hump modelled from 18 kilograms (40 lb) of rubber. The harness was so painful that it had to be removed between takes. Over the harness was stretched a hairy rubber skin.

Above right: The dragon built for the German epic *Songfried*, directed by Fritz Lang in 1934. Constructed out of cardboard and wood, it was operated by four men standing inside its 30 metres (98 ft) body to move the head and tail. Five more men, out of sight in a trench underneath the monster's body, moved the giant model along a track built into the floor of the forest set.

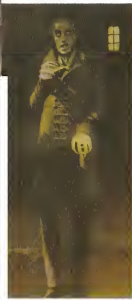
Left: A gothicist Max Schreck exerts some dubious Transylvanian hospitality in F.W. Murnau's *Nosferatu* (1922). The film was a thinly disguised version of Bram Stoker's novel, 'Dracula', and in an attempt to evade the copyright laws Murnau called his vampire Graf 'Orlok' rather than Count Dracula. This failed to prevent a successful lawsuit by Bram Stoker's widow.



Left: 'Fear thy eyes, gloat your soul, on my ugliness!' Lon Chaney as Erik, the horribly disfigured freak who haunts the sewers and caverns beneath the Paris Opera. *The Phantom of the Opera* (1925) was the peak of Chaney's career both as an actor and a make-up artist. Chaney went to almost maniacal lengths to achieve his effects. His make-up for the Phantom's 'living skull' included hair-pin shaped wires can up his nose to dare his nostrils and cotton wadding and acetate discs stuffed inside his mouth to beguile the cheekbones. His mouth was stretched by means of small metal prongs attached to a row of false teeth. Chaney made only one take. *The Unholy Three* (1920) before being struck down by throat cancer.



Left: 'If you have brought the dead to life through magic beware of that life!' Paul Wegener as The Golem, the medieval city giant of Jewish legend. This 1920 film was the third in which the German actor-director had portrayed the lumbering monster fashioned by Ralph Kahle. Lower: It can only be immobilised by removing the star-shaped charm at its chest, and this feat is performed at the film's climax by a little girl. Echoes of Wegener's creation have haunted through movie history, most notably in *The Legend of Prague* (1936), *The Curse of the Faceless Man* (1958) and *It* (1965). The monster in the final film emerged unscathed from a tactical nuclear strike and was last seen plodding thoughtfully into the sea.



I AM DRACULA!

Bram Stoker's *Count Dracula* has been with us since 1897, but, in folk lore, for thousands of years vampires have regularly risen from their coffins to stalk the night. Such longevity brings with it extreme adaptability, and film vampires have taken many forms. *Count Dracula* has travelled a long way from Transylvania, seeking his nourishment in the streets of modern San Francisco (*Vampire*) or stalking the prairies of the old West in search of unwary gunslingers (*Billy the Kid Versus Dracula*). The Count has become a Courtesan (*Countess Dracula*), has descended from another planet (*Plan 9 From Outer Space*) and has even been tracked down amid the dregs of swinging London (*Dracula AD 1972*). Despite being trapped by the first rays of the morning sun, impaled by stakes or tipped screaming into the frozen moat of Castle Dracula, he has always returned,

baring his fangs, in search of the nearest available jugular. Although he was not the first screen vampire, Bela Lugosi remains the most famous, his opera cape, hissing foreign accent and hypnotic stare have been copied – and parodied – countless times. Sadly, at the end of his career Lugosi himself was forced to eke out a living in cut-rate imitations of his great triumph in Tod Browning's 1931 classic, a sad reminder of the perils of type-casting. Following in Lugosi's invisible footsteps was a small army of Draculas, including Lon Chaney, Jr, Francis Lederer, John Carradine, David Peel and Christopher Lee. At the Hammer Studios, Lee, a gaunt and immensely tall actor, gave Dracula a powerful, physical presence as he battled with his old enemy Dr Van Helsing, played with almost frenetic intensity by another British horror favourite, Peter Cushing. Lee is the proud possessor of the ring which Bela Lugosi wore when he played Dracula on the Broadway stage and in Hollywood.

*Below: A chip off the old coffin. Lon Chaney, Jr as the symmetrical Count Alucard in Universal's *Son of Dracula* (1943). Although the film was saddled with a conspicuously overwrought vampire, it boasted*

some excellent special effects created by John Fulton. In one sequence the Count abducts under a door in the form of an eerie mist before materializing in front of his enemies.



*Above: By 1963, when he made *Return of the Vampire*, Bela Lugosi's career had declined to abject B-status. A drug addict, he tottered (through such forgettable epics as *Zombies on Broadway* (1943) and *Mother Riley Meets the Vampire* (1953). Here he is experiencing a little temporary difficulty brought on by a cross-wielding Mar Wills. **Right: Out for the Count.** All Bela Lugosi was allowed at the end of the 1931 *Dracula* was an off-screen moan. Thirty years later Hammer Films devised a series of more spectacular exits for their own house vampire. Christopher Lee, Lee's first appearance as the Count was in the 1957 *Dracula*, directed by Terence Fisher.*



*Right: Lugosi's triumph. Bela Lugosi as Count Dracula and a limp Helen Chandler descend the grand staircase in the vampire's ancestral home. As Aristede Oil, Lugosi had been a silent star in his native Hungary before coming to America to play Dracula on Broadway. His thick Hungarian accent and halting, awkward delivery made him perfect for the part of the aristocratic blood-sucker in Tod Browning's 1931 classic, but later in his career they made him very difficult to cast. There were no make-up tricks in *Dracula*, only a pair of pencil spotlights shone into Lugosi's eyes to increase the hypnotic effect of his stare.*





Left: In 1979 the talented German director Werner Herzog made a spirited attempt to revive the Gothic flavour of Bram Stoker's *Dracula* in *Nosferatu*. His vampire, Klaus Kinski, bore a remarkable resemblance to Max Schreck, while Isabelle Adjani's wide-eyed, innocent victim provided the perfect passive heroine (too passive for some film critics). The film came complete with Gothic images of rushing mountain torrents and wild storm-tossed skies – 19th-century away from the more studio-bound melodramas served up by Hammer.



Above: One of the surest ways of disposing of a vampire – the stake – is the best treatment – vigorously demonstrated on Barbara Shelley by Andrew Kier in Hammer's *Dracula*, *Prince of Darkness* (1965).

Left: You can't keep a good vampire down. Count Dracula keeps reappearing, this time in the unlikely shape of David Niven as Ken Kesey's 1974 horror spoof *Vampires*. Two years earlier a black vampire had ruled the screens of modern Los Angeles in *Bloodsuckers*. The 1970s were distinguished by a number of strange variations on the Dracula theme, including a trip way out West in William Boustead's low-budget *Billy the Kid Versus Dracula* (1965) starring horror veteran John Carradine.

'OH! NO MORTAL COULD STAND THE HORROR OF THAT COUNTENANCE!'

'I thought it would be amusing to try and make what everybody knows is a physical impossibility seem believable. This was how director James Whale remembered his decision in 1931 to film *Frankenstein*, Mary Shelley's Gothic tale of horror. The result was a masterpiece which brought an unlikely new star to the screen, a middle-aged English character actor named Boris Karloff. Years later Karloff recalled: 'When I was offered the part of the monster I knew that I had found it at last. The part was what we call a 'natural', any actor who played it was destined for success.'

Victor Frankenstein

*Above: the extraordinary make-up created by actor Charles Ogle for Thomas Edison's 1910 *Frankenstein*. Edison's publicist wrote, 'A giant in stature, Mr Ogle attracts instant attention whenever he appears on the screen, and from that moment never fails to hold it'*

Left: Boris Karloff in his first and greatest starring role. An Englishman (his real name was William Pratt) he had spent years in Hollywood as a character actor before being spotted by James Whale in the Universal canteen. The remarkable make-up was by Jack Pierce. The monster's head - square and flat like a box, the result of Frankenstein's crude surgery - was built up with layers of rubber and cotton. The vivid scar across the forehead shows where the brain of a dead man has been inserted. The two metal electrodes on Karloff's neck were fixed so tightly that he rotated his neck three for years afterwards. Karloff's face was

plastered with blue-green greasepaint which photographed grey, producing a corpse-like effect. The legs were stiffened with steel struts and on Karloff's feet were boots normally worn by asphalt spreaders. The combined weight of the outfit was 22 kilograms (48 lb). It took three and a half hours to put on and another hour and a half to remove after shooting. The filming was in the heat of the summer and Karloff lost 10 kilograms (20 lb) bringing Frankenstein's monster to the screen.

Right: Dwight Frye, as the evil hunchback Yek, taunts the helpless monster. Despite the complexity and sheer weight of Jack Pierce's make-up, Karloff was still able to give a performance of great subtlety and emotional power. When the monster raises his end in a blazing windmill, he has won over the audience's sympathy.



*Above: Labyrinthine dating. James Whale's sequel to *Frankenstein* was *Bride of Frankenstein* (1935) in which Elsa Lanchester played the monster's mate. The film was a sardonic send-up of conventional Hollywood romances of romance, although there was no happy ending: 'We belong dead,' intones Boris Karloff as he pulls the lever*

which blows the laboratory to smithereens. The rigours of Elsa Lanchester's make-up increased her height by way of nine to 11 metres (30 ft 4 in) to a towering 2 metres (7 ft). She was bound so tightly by bandages in the early scenes that she had to be carried round the studio and tied by tube



Right: Len Chausery Jr. finds a deep-frozen Bela Lugosi in *Frankenstein Meets the Wolf Man* (1943). Lugosi's appearance in a modified version of the make-up devised for Boris Karloff had a special prophetic: 12 years earlier, and at the height of his fame, Lugosi had been named for the role of Frankenstein's monster and had turned it down—now he could not afford to be in choosy.



Right: Novace, 1970s style in *Frankenstein and the Monster from Hell* (1969) in which we find the Baron running a hospital for the criminally insane, with predictable results. At least this Hammer production spared Mary Shelley's creation the indignities heaped upon far less suffering shoulders in William Bouslog's low-budget classic *Jesse James Meets Frankenstein's Daughter* (1968).



Left: Mad scientist Win Rossell taking his youthful creation for a quiet Sunday drive in *I Was a Teenage Frankenstein* (1957). A descendant of the original Frankenstein, Whit has carried on the family tradition in true 1980s style by assembling a monster from the limbs of dead hot-rodgers. The

film has at least one memorable drive: Even the tear ducts work! **Right:** What as he surveys the results of his handiwork. Gary Conway played the monster; the make-up man was credited; the producer was Herman Cohen, who was also responsible for *I Was a Teenage Werewolf*.



Above: In 1931 Universal very astutely copyrighted Jack Porezo's Frankenstein make-up, so when Hammer decided to make *The Curse of Frankenstein* in 1957, their make-up specialist Phil Leach had to devise an entirely new approach. The solution was delayed until the eve of the first

day's shooting—too late for Leach to make detailed casts of actor Christopher Lee's skull. As a result Leach had to work directly on Lee's face on each day of shooting. The monster's blind right eye was created by using a contact lens, a technique frequently used in films.

'DID YOU EVER HEAR OF...KONG?'

Robert Armstrong in *King Kong* (1933)

An uncharted, skull-shaped island on which the inhabitants are held in thrall by a giant ape, survivor of millions of years of evolution; a bombastic film producer intent on bringing him back alive; a swooning blonde, helpless captive of the monster as he rampages through a terrified New York; a pulsating climax at the very top of the Empire State Building as Kong is machine-gunned to death by a swarm of US Army warplanes. These are the ingredients of *King*

Kong, greatest of all film fantasies, the ultimate in adventure. Ernest B. Schoedsack and Meriam C. Cooper produced the 1933 epic for RKO; Robert Armstrong, Bruce Cabot and Fay Wray were the stars. But the film's genius and mastermind was the animator Willis O'Brien whose remarkable skill can be seen in nearly every one of the film's 846 scenes.



Above right: A giant bust of Kong was used for close-up work. It was covered with 40 bear skins and was operated from inside by three men. The mouth was 18 inches (45 cm) across, and even the ears were 30 centimeters (12 in) long. Levers and a compressed air device gave the huge face a range of life-like expressions

Above left: Kong battles with a shipowner in animator Willis O'Brien's table-top jungle. The giant gorilla was in fact six 45 centimeters (18 in) high models, each with a metal skeleton, sponge-rubber muscles and a skin made of rabbit fur. His four-acre belly was the slowed-down playback of a big cat's roars



Left: Kong on the rampage. In the New York sequences Kong gained an extra 18 inches (45 cm) - his scaled-up height in the jungle sequences is 5'4 inches (163 cm) - in order to make him appear bigger against the towering skyscrapers of Manhattan. **Above:** Jessica Lange in the grip of the mechanical arm created for Dino De Laurentiis' disastrous 1976 remake of

King Kong. The film used a man in a gorilla suit - designed and worn by make-up specialist Rick Baker - to achieve its effects. The much-publicized 12-minute (40 ft) rubber Kong built for the film appears in only six shots

Overleaf: King Kong's last stand high atop the Empire State Building



'LISTEN TO THEM... CHILDREN OF THE NIGHT... WHAT MUSIC THEY MAKE!'

Bela Lugosi in *Dracula* (1931)

'Even a man who is pure in heart
And says his prayers by night
May become a wolf when the wolfbane looms
And the autumn moon is bright.'

Such a fate — man into wolf! — awaited the screen's most famous werewolf, Lon Chaney Jr., in five Universal features of the 1940s. In the fourth, *House of Dracula* (1945), he was cured by mad scientist Onslow Stevens, but three years later he suffered an understandable relapse on encountering Abbott and Costello in *Abbott and Costello Meet Frankenstein*.

Left: Bela Lugosi falls out with Lon Chaney Jr.'s *Wolf Man* in the 1943 *Frankenstein Meets the Wolf Man*. In the original *Wolf Man* (1941) Jack Pierce's application of Chaney's make-up took six hours. *Dracula*'s new horror star was fitted with a rubber snout and then covered with Yak hair which was glued on a few strands at a time. The famous scene in which Chaney was transformed from a man into a werewolf took a staggering 22 hours to film. Chaney had to remain absolutely motionless while the camera shot a few frames of his face in full werewolf make-up. This was then removed to be replaced by make-up of a slightly less advanced stage of the transition. In all there were 21 separate make-up changes.



Above: A cliché of comic werewolves (or Mr Hyde?) in *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde* (1953). After the storm ran out of the Universal horror cycle in the late 1940s, all the studio monsters were subjected to the fate of co-starring with its popular comedy duo, Bud Abbott and Lou Costello. Only the *Creature From The Black Lagoon* had the good sense to avoid the delectable from horror to buffoonery. **Right:** Oliver Reed as the hairy one in Hammer's *Curse of the Werewolf* (1961). The make-up was by Roy Ashton. Reed's appearance was changed by using a plastic dome which fitted from the eye sockets to the back of the skull. This was then covered with the inevitable Yak hair, as was a leopard which fitted over the actor's torso. Ashton arrived at this effect after much study in London's Natural History Museum, photographing and drawing various felines, and then adapting the resulting mask to a cast of Oliver Reed's head.



Above: Lon Chaney Jr. about to come to a sticky end at the hands of Claude Rains in George Waggoner's 1941 classic *The Wolf Man*, a project that had been originally slated for Boris Karloff nine years earlier. This recasting became an Erwin Anker, queen of Universal's B movie production line of the 1940s. The hitherto Chaney had none of the genius of his father, but in the 1930s he played one warring range of Universal monsters from *Dracula* to the Mummy. *The Wolf Man* remained his favorite, and in later years Chaney always referred to him as my baby.

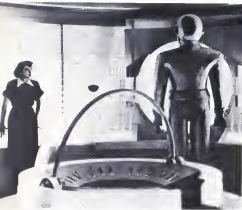


IT CAME FROM OUTER SPACE

And throughout the 1980s 'It' kept on coming as Earth was endangered by a succession of extraterrestrial threats in a sudden explosion of science fiction movies. They followed hard on the heels of the development of nuclear power, the atom-bomb tests in the Pacific and the excitement generated by the mounting number of Unidentified Flying Object sightings. Self-styled flying saucer experts like George Adamski claimed to have met visitors from other planets, but it seems these friendly humanoid extraterrestrials would have had little difficulty in acclimatizing themselves to the country-club lifestyles of Middle America. However, few, if any, such institutions would have opened their doors to the homicidal vegetable man in Howard Hawks' **The Thing** (1952), or the spindly reptile which emerged

briefly, but horribly, from the sinister Martian spacecraft in George Pal's **The War of the Worlds** (1953). Suave Michael Rennie played a sympathetic alien in **The Day the Earth Stood Still** (1951) but his massive robot, Gort, possessed a heat ray which turned cannons and tanks into smouldering piles of molten scrap. At the end of the decade a B-movie version of Gort's laser beam reduced a number of hapless small-town Americans to skeletons in the improbably titled **Teenagers From Outer Space** (1959).

If you hung around in one place too long, or walked on the cracks in the pavement, you ran the risk of turning into a space monster yourself. The possession of individual humans by an alien intelligence – which usually presented a useful saving on the special effects budget – was the theme running through such films as **Invaders from Mars** (1953), **Invasion of the Body Snatchers** (1956), **I Married a Monster from Outer Space** (1958) and **Invisible Invaders** (1959). Don Siegel's **Invasion of the Body Snatchers** has now acquired full-blown cult status.



Above: Gallant Patricia Neal powers the giant robot Gort from destroying Earth in **The Day the Earth Stood Still** (1951) by uttering the line beloved of all science fiction fans, 'Klaatu rikto barada!' Gort's 'metal' suit was made of silver painted foam rubber. Inside was Lock Martin, a 2.1 metre (7 ft) doorman from Hollywood's famous Grauman's Chinese Theatre.

Right: Two earthlings in the grip of a mutant from the planet Metaluna in Universal's **This Island Earth** (1955). The film was low on acting fireworks but boasted some marvellous special effects, including a 33.5 metre (110 ft) model of the cratered surface of the beleaguered planet Metaluna, bombarded with meteors by the warlike Zuhgoes.

Opposite right: Anyone for tennis? An alien is loose on an interplanetary spacecraft in Edward L. Cahn's **It! The Terror From Beyond Space**. Inside the flight suit was former *S* Western star Ray 'Crash' Corrigan. The plot of this inventive 1958 quickie was lifted wholesale by British director Ridley Scott for his enormously expensive science fiction chiller **Alien** (1979).





INSECT INVASION!

In the wake of giant vegetable men from outer space came armies of monster insects, swollen to immense size by the radiation released through nuclear accidents, or the results of more old-fashioned scientific meddling. In *Tarantula* (1955) a giant spider scuttled across the floor of the Arizona desert in much the same way as his smaller domestic relations scuttled across the floor of your living room. The unfortunate by-product of Leo G. Carroll's experiments in accelerated tissue growth, the spider received the King Kong treatment at the hands of the US Air Force, although its nemesis was now a jet interceptor

rather than a biplane. The first, and in many ways the best, in the insect cycle was Gordon Douglas' *Them!* (1954) in which irradiated ants invaded the sewers of Los Angeles. In *The Deadly Mantis* (1957) a giant insect is awoken from its prehistoric slumbers by the installation of an early warning system near the North Pole. It wings its way south, creating havoc along America's eastern seaboard before being cornered and destroyed in an underground parking lot. Exploitation producer Bert I. Gordon provided a swarm of giant grasshoppers in *The Beginning of the End* (1957). The movie's tiny budget left no room for the excellent matte or model work of *Tarantula* and *Them!* At one point the grasshoppers begin to climb a skyscraper in Chicago. The effect was achieved simply by encouraging some real grasshoppers to crawl up a photograph. Everything works quite well until the leading grasshopper reaches the top of the skyscraper, and keeps on going!

Below: A giant spider bears down on the forces of law and order in Jack Arnold's *Tarantula* (1955). He meets a spectacular end at the hands of a jet fighter squadron led by a young (and uncredited) Clint Eastwood. Many of the effects in *Tarantula* were achieved by matte photography, a vital process in film fantasy. The scene of the fleeing cops is shot with a portion of the camera lens masked off. The film-maker can then add the image of the advancing monster in the unexposed area. This is achieved by using a counter-matte which blocks off the area of the scene already recorded and keeps the unexposed area open for the new element - in this case footage of the spider - to be pruned in. In *Tarantula* a real spider was used, directed with the aid of air jets to set it off in the required direction.

Right: A helicopter is downed in *The Black Scorpion* (1957). Some of the great Willis O'Brien ideas - though none of his brilliant animation film techniques - were used in this monster insect epic starring Richard Denning and Mara Corday.



Left: The Monster That Challenged the World (1957) was a giant caterpillar. The film starred Tim Holt, a capable actor whose career swung from B-movie credits to *Citizen Kane*. Magnificent Ambersons and John Huston's *The Treasure of the Sierra Madre* to count. See if Westerns as a second feature.



DESTROY ALL MONSTERS!

From 1954 right through the 1970s cinema audiences around the world were treated to the regular sight of dinosaurs of all shapes and sizes razing Tokyo, Yokohama and all points East to the ground. The product of Tokyo's Toho studios, the 'Godzilla cycle' began in 1954 with *Godzilla, King of the Monsters*. A tyrannosaurus raised from the deep by an atom-bomb test at Bikini Atoll, Godzilla shrugs off atomic depth charges and other puny human attempts to impede his progress and heads for the Japanese capital, breathing a deadly radioactive fire, toppling skyscrapers, ripping up trains and high-voltage power lines, and doing everything that comes naturally to a 120-metre (400-ft) killer dinosaur. Drastic measures are taken to destroy him as all the oxygen is extracted from the world's oceans. Not drastic enough, however, as Godzilla returned in a steady stream of follow-ups, including *Godzilla's Counterattack* (1955), *Godzilla versus the Thing* (1964), and *Son of Godzilla* (1966). He was soon joined by a bizarre range of monsters created by the studio's special effects expert, Eiji Tsuburaya: Rodan a vast pterodactyl; Mothra, an outsize moth; Gamera, a giant turtle; and Dogora, a big jellyfish from outer space. The Toho studios boasted that Godzilla made 'King Kong look like a midgie', but it's hard to sympathize with a 120-metre dinosaur, even if he is really just an actor in a rubber suit.

Right: Since 1945 the Japanese have been particularly sensitive about all things nuclear, an understandable legacy of the atom bomb attacks on Hiroshima and Nagasaki at the end of the Second World War. The possibility of monstrous side-effects stemming from a nuclear accident is a theme which runs through many of the films in the Godzilla cycle. In *Frankenstein Conquers The*

World (1965) an irradiated human being grows to gigantic size, starts trampling all over the countryside and throws rubber dinosaurs about to the general public alarm. Any similarity to Boris Karloff's 1937 creation ends with the title



Above: Battle of the Giants, as King Kong and Godzilla ring it out in *King Kong Versus Godzilla* (1963). Godzilla begins his film career as a heavy, but by the late 1960s he had

turned into a hero, protecting freedom and democracy from such unlikely enemies as Elia the monster slithering (*Godzilla Versus the Sea Monster* 1959) and Gigan,



Above: Panic among the Tokyo commuters as Gigan and Godzilla form an unusual linkback in *Gigan vs the Fire Monster* (1965). The early Toho films achieved a degree of realism by filming the monsters at high speed (16 mm a

slow-motion effect of most lumbering back) and providing wispy lighting to complete the effect. When the cost of this simple process became too great, the studio merely filmed everything at normal speed. The result made

Godzilla look exactly what he was - an oversize actor flailing around in a rubber suit.



Left: *Reptileus* (1952) an easygoing Scandinavian monster apoc, which exploded every dinosaur cliché in the book. Our lively hero has been spawned from the tail of a dinosaur dug up in a peat bog.

Right: "I want my baby!" The distraught heroine of *Georgy* (1961) takes London apart as she searches for her abducted dimwit (D11) infant, now a major attraction in a circus. The excellent miniature in this British feature were made by Tom Howard, and a fast colour film was used to achieve a convincing rise: motion effect as the dinosaur runs amok. *Georgy's* producers, the King Brothers, a release trio of American showmen, insisted on titling the film as "a tribute to mother love!"

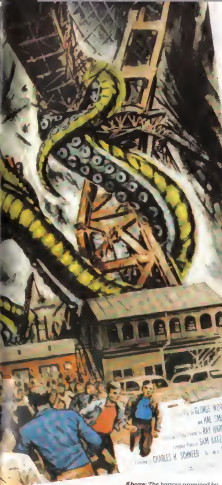


Above: Explorers Jack Maloney's helicopter comes to search inside an Antarctic volcano to find a man in a rubber dinosaur suit waiting for him in *The Land Unknown* (1958).

Out of primordial depths to destroy the world!

COLUMBIA
PICTURES
presents

IT CAME FROM BENEATH THE SEA



Left: Jack Arnold's *Creature From the Black Lagoon* (1954), one of the stars of the craze for 3-D films which lasted for a brief period in the 1950s. Inside the sponge-rubber suit - created by Bill Hixson and Jack Farrow - was Ben Chapman. Arnold directed a sequel, *Revenge of the Creature*, before handing over to John Sherman, who directed the last in the series. *The Creature Walks Among Us*. Ricci Browning was the Gill-Man in that one, until Dr Jeff Macrene turned the vicious aquatic menace into a shambling Tardis-like monster played by Don Megowan.

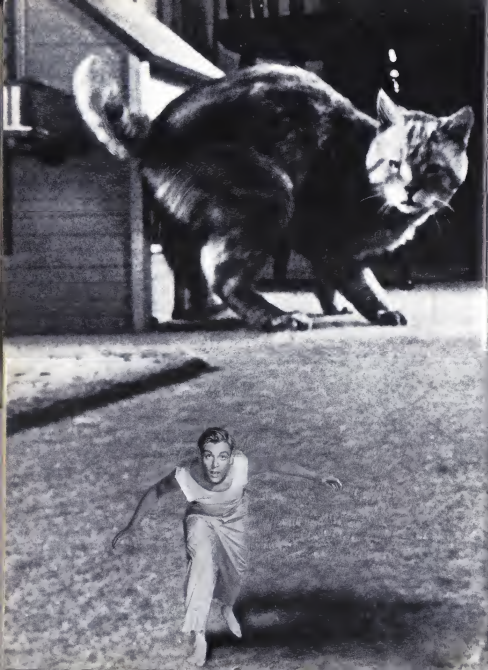
Above: The horrors promised by this hand poster were provided by marine scientist Ray Harryhausen. *It Came From Beneath the Sea* was a follow-up to the successful exploitation feature *The Beast From 10,000 Fathoms*, which cost a mere \$300,000 and was one of 1953's surprise money-makers. The giant octopus which Ray Harryhausen created for *It Came From Beneath the Sea* was in fact a quintuplex, as his limited budget led him to the shrewd conclusion that five arms were cheaper to animate by the stop-motion process than eight. A pupil of Willis O'Brien, Harryhausen spent two years working on *Mighty Joe Young*, a semi-comic descendant of *King Kong* which was released in 1948.

20,000 MONSTERS UNDER THE SEA

Jaws may be the most celebrated of fishy monsters, but he is merely part of a long chain of submarine terror which stretches back to the silent cinema. John Barrymore battled with a modified version of Moby Dick in *The Sea Beast* (1926) and three years later Lionel Barrymore discovered a lost race of fishermen - ancestors of the *Creature From the Black Lagoon* - in *The Mysterious Island*. Moby Dick resurfaced in 1930, only to find John Barrymore waiting for him again, harpoon in hand, and again in 1936 when Gregory Peck played the doomed Ahab. In 1977 Charlotte Rampling and Richard Harris tangled with a killer whale in *Orca*, and in the same year, in *The Deep*, a moray eel managed to give a livelier performance than the film's leads Nick Nolte and Jacqueline Bisset. Octopuses have proved a distinct menace in *Reap The Wild Wind* and 20,000 *Leagues Under the Sea*. In the latter, the mechanical monster created by the Disney studios weighed 2 tons and was operated hydraulically. In Roger Corman's ultra-cheap *Monster From The Ocean Floor* (1954) a submarine was pursued by a rather less convincing giant squid. Three years later Richard Garland and Pamela Duncan were pursued by giant crustaceans in Corman's equally outrageous *Attack Of The Crab Monsters*.

Right: One of the three models - all nicknamed 'Brace' - which were made for the filming of Steven Spielberg's shark epic *Jaws* (1975). This model was a complete shark body - made in hand-roughened plastic - connected to an underwire 'sea sled' controlled by scuba divers out of camera range. Each of the models cost \$182,000 to make and their operating crew approached the \$1,000,000 mark. The models had two sets of teeth, plastic for general use and rubber for munching up Jaws' human victims. The Jaws models were created by Bob Matney, a special effects veteran whose credits included the splattering rocks which featured in the classic *Flash Gordon* remake of the 1930s.





THE MONSTER MAKERS

The monsters in the cinema of fantasy and horror are the creations of make-up artists and specialists in the art of mechanical and photographic special effects. All of these technicians – even the teams behind such expensive and sophisticated examples of the 'cinema of wonder' as *Clash of the Titans* and *Dragonslayer* – owe a huge debt to the French showman and film pioneer George Méliès. At the turn of the century Méliès developed many of the basic techniques – stop-motion photography, the matte process, multiple exposure – which still lie at the heart of special effects in today's movies. They make the impossible happen before our eyes: armed skeletons spring from the earth to do battle with their human adversaries; Lon

Chaney turns from a man into a werewolf; King Kong scales the Empire State Building, clutching the tiny figure of Fay Wray in his massive hand. Both imagination and infinite patience are required to achieve these stunning effects. It took Willis O'Brien seven weeks to film just one short sequence in *King Kong* in which the giant ape clashes with a pterodactyl. Even when time and money are at a premium a terrifying monster can be conjured up, as Ray Harryhausen showed in *The Beast From 20,000 Fathoms*. Spare a thought, though, for poor Walter Blaisdell, who was given only \$1,000 to create the interplanetary monster in Roger Corman's *It Conquered the World*.



Above: Pure fantasy from *Clash of the Titans* (1981).

Left: Tiny Grant Williams is spotted by his per cat in Jack Arnold's masterpiece *The Incredible Shrinking Man* (1957). The effect was achieved by back-projection, a process in which Williams was filmed against a translucent screen while a projector set up behind the screen provided the background image, ensuring that the actor did not throw any embarrassing shadows on the screen. In 2001: *A Space Odyssey* (1968) Stanley Kubrick perfected the process of front projection, a complicated procedure involving two-way mirrors, which provides a much brighter background.



Left: The skeleton fight from Ray Harryhausen's *Jason and the Argonauts* (1963). The actors were filmed first in a choreographed fight sequence, then the skeletons were animated into the scene by the stop-motion process pioneered by Harryhausen's mentor, Willis O'Brien, in *The Lost World* and *King Kong*. The skeletons, 20-centimetre (8 in) rubber models with wire armatures, were shot frame by frame, with a slight adjustment between each frame, perhaps as little as 1.5 millimetres (1/16 in). Their movements had to be synchronized perfectly with the back-projected image of the actors. The five-minute scene took five months to film.



Above: A werewolf for the 1980s. The terrifying make-up for John Lauchs' *An American Werewolf in London*.

Left: Hammer's Phil Leasky applies the finishing touches to Christopher Lee on the set of *The Curse of Frankenstein* (1957). In the late 50s and 60s Hammer Films made an enterprising and largely successful attempt to revive the Universal monsters made famous by Bela Lugosi, Boris Karloff and Lon Chaney, Jr. Once more, *Dracula* rose from his grave, Frankenstein's monster jerked himself off the operating table and the Mummy crumbled into two-thousand-year-old dust.

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